



# "ARE YOU DEAD YET?" Children of Bodom

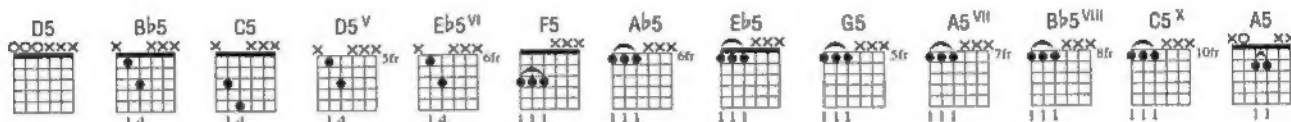
As heard on *Are You Dead Yet?* (SPINEFARM)

Words and Music by Alexi Laiho • Transcribed by Jeff Perrin

All guitars are in drop-D tuning tuned down one whole step (low to high: C G C F A D).

Bass tuning (low to high): C G C F.

All notes and chords sound one whole step lower than written (key of C minor).



## A Intro (0:00)

Fast ♩ = 192

D5

Gtr. 1 (elec. w/dist.) (Alexi Laiho)

Rhy. Fig. 1

end Rhy. Fig. 1

N.C.(D5)

Gtrs. 1 and 2

Rhy. Fig. 2

end Rhy. Fig. 2

Yaw

N.C.(D5)

Gtr. 1 plays Rhy. Fig. 1 (see bar 1)

Gtr. 2

14 P.M. P.M. P.M. P.H. P.M. P.M. P.M. P.M. P.M.

0 0 7 0 7 8 7 0 0 7 0 7 8 8 7 6 7 7 6 5 5

pitch: D

0 0 5 0 5 6 5 0 0 5 0 5 6 0 0 5 0 5 0 3 1 0 5 5 3 3

18 P.M. P.M. P.M. P.M. P.M. P.M. P.M.

[illegible][illegible]

22 Bass

[illegible]

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124 GUITAR WORLD

drive  
eyes  
D5<sup>v</sup> C5 D5<sup>v</sup> C5  
Gtr. 1 plays Riff A (see bar 26)  
Gtr. 2 substitutes Rhy. Fill 2 second time (see below)  
Gtr. 3 plays Fill 1 simile

46 Gtr. 2

Bass Substitute Bass Fill 2 second time (see below)

**C** 2nd and 4th Verses (1:01, 2:09)

2. I kiss the ground with love beyond forever Flip off  
4. Disclosure self-loathing This time you've gone too far Or could

D5 Bb5

50 Gtr. 1 P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Gtr. 2 P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Bass

the sky with bleeding fingers 'll I die  
it be my nemesis that you lie

(2nd time) skip ahead to [F] Chorus

55 P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Gtr. 2 P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Bass

Bass substitutes Bass Fill 3 second time (see below)

Rhy. Fill 2 (2:04)

D5 F5 E5 Eb5 w/bar....

Gtr. 2

Bass Fill 2 (2:04)

Rhy. Fill 3 (2:18) skip ahead to [F] Chorus

lie  
Gtrs. N.C. Bb5 C5  
1 and 2 P.M.

Bass Fill 3 (2:18)

# "ARE YOU DEAD YET?"

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**D** (1:12)

(end half-time feel)

N.C.(D5)

(Eb5)(D5)

(Eb5)

(D5)

Gtr. 1 plays Rhy. Fig. 1 (see bar 1)

Gtr. 2

59 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Bass

(Eb5)(D5)

(Eb5)

(D5)

G5 A5<sup>vii</sup> Bb5<sup>viii</sup> C5<sup>x</sup>

63 Gtr. 1 P.M. P.M. P.M. P.M. P.H. P.M. P.M.

Gtr. 2 P.M. P.M. P.M. P.M. P.H. P.M. P.H. P.H.

Bass

pitch: Bb  
pitch: D  
E

**E** (1:22, 2:42)

w/half-time feel

N.C.(D5)

(F5)

(C5)

(Eb5)

(Bb5)

(G5)

67

(2nd time) skip ahead to **G** Guitar Solo

71 (D5) (F5) (C5) (Eb5) (Bb5) (A5)

**F** Chorus (1:32, 2:21, 3:12)  
(end half-time feel)

Enemy take one good look at me Eradicate what  
Throw a punch shards bleed on the floor tearing me apart

E♭5

Gtr. 3 plays Fill 1 first time on 3rd Chorus (see below)

Gtr. 2

75

you will always be  
but I don't care anymore

Tainted  
Should I regret

flesh polluted  
or ask myself

(2nd time on 3rd Chorus) skip ahead to **H**

through a mirror  
"Are

78



**G** Guitar Solo (2:52)

**N.C.(E5)** **(G5)** **(Gb5)** **(F5)** **(D5)**

Gtr. 3 (elec. w/dist.)  
full 'dip' w/bar  
dive w/bar

Gtr. 4 (elec. w/dist.)  
full 'dip' w/bar  
dive w/bar

Gtrs. 1 and 2  
Rhy. Fig. 4

end Rhy. Fig. 4

Bass  
Bass Fig. 1

end Bass Fig. 1

**(E5)** **(G5)** **(Gb5)**

Gtrs. 1 and 2 repeat Rhy. Fig. 4 (see bar 85)

Gtr. 3  
P.H.  
pitch: E

Bass repeats Bass Fig. 1 (see bar 85)

**(F5)** **(D5)**

**(E5)** **(G5)** **(Gb5)** **(F5)** **(D5)**

Gtr. 3  
full 1/2 full 1/2 full  
w/bar  
N.H.  
pitch: D  
\*2nd string is 'caught' under ring finger during bend.

Gtrs. 1 and 2

Bass

go back to **F** Chorus

97

(E5) (G5) (Gb5) F5 D5

1/2 P.M. 1/2 P.M.

14 (14) 14 12 14 (14) 14 12 14 12 10 14 10 14 17 14 17 19 17 19 21 19 21

3 3 3 3

\* Pull up and release bar in quick motion while picking note.

P.M.

2 2 5 2 2 5 2 5 5 8 5 4 4 7 4 3 0 0 0 0 0 0 0 5 5 5 5 6 5

**H** {3:31}

**I** **Outro** (3:32)

w/half-time feel

you      dead      yet (1st time only)      (2nd time) Are      you      dead  
D5      D5<sup>v</sup> Eb5<sup>vi</sup> D5<sup>v</sup>      Eb5<sup>vi</sup> (D5) D5<sup>v</sup>

Gtrs. 1 and 2 substitute Fill 2 second time

**101**

GR. 1 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Gtr. 2 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Bass

The musical score consists of three staves. The top staff is for Guitar 1 (GR. 1), the middle for Guitar 2 (Gtr. 2), and the bottom for Bass. Each staff has a key signature of one sharp (F#) and a common time signature (C). Above each staff are performance markings: "P.M." followed by a wavy line indicating palm muting. The notation includes various fret numbers (e.g., 0, 6, 7, 8, 9, 10) and rhythmic values represented by stems and beams. A double bar line with repeat dots appears after the first measure on each staff. In the bass staff, there are circled notes at measures 2 and 3, and a dashed line connecting them.

**yet** (1st time only)

$$\{D5\} \quad D5^V \quad E b 5^{VI} D5^V$$

P.M. 7      P.M.      P.M. 7      P.M.      P.M. 7

106 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

The musical score for guitar on page 106 is written for two staves. It begins with a key signature of one flat (B-flat) and a common time signature. The first system contains four measures: the first measure has a natural 0, a natural 5, and a natural 7; the second measure has a natural 5, a natural 7, and a natural 8; the third measure has a natural 0, a natural 5, and a natural 7; the fourth measure has a natural 0, a natural 5, and a natural 7. The second system also contains four measures: the first measure has a natural 0, a natural 5, and a natural 7; the second measure has a natural 0, a natural 5, and a natural 7; the third measure has a natural 0, a natural 5, and a natural 7; the fourth measure has a natural 0, a natural 5, and a natural 7. The third system contains four measures: the first measure has a natural 0, a natural 5, and a natural 7; the second measure has a natural 0, a natural 5, and a natural 7; the third measure has a natural 0, a natural 5, and a natural 7; the fourth measure has a natural 0, a natural 5, and a natural 7. The score concludes with a double bar line and repeat dots.

## Fill 2 (3:3B)

Gtrs. 1 and 2